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p. 153, note to p. 88, wrong reference; p. 156, at middle, wrong page reference and misprints in first two line references; p. 157, page reference repeated. In the text misprints were noticed at p. ix, l. 22, and p. 26, ll. 12 and 16. Most of these slips are of little consequence in themselves, and are doubtless due to mere haste or oversight. With their elimination the book will offer very profitable material for first-year work, where a sound historical style is desired.

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HEINE IN FRANCE.

Heine in Frankreich. Eine litterarhistorische Untersuchung von Dr. LOUIS P. BETZ. Zürich: Albert Müller's Verlag. 1895. 8vo, pp. xii, 464.

In this ponderous Zürich dissertation, we are given an exhaustive study of Heine in all his relations to French literature; a study evidently based on the most thorough and patient investigation, and offering much that is of interest to the Heine-enthusiast.

The introductory chapter, devoted to a sketch of literary Paris in 1831, and of Heine's relation to French romanticism, hardly calls for remark, though we might pause to question such statements as the following, regarding Hugo:—(p. 21) "1824—galt er schon allgemein als ebenbürtiger Rivale Lamartine's," and (p. 22) "dass Victor Hugo vor der Julirevolution die vornehmsten, geist- und wirkungsvollsten Werke seiner langen Dichterbahn geschaffen hatte,"—both of which statements are rather wide of the mark.

The following chapter, on Heine in the light of French criticism, is chiefly valuable as a complete guide to Heine-literature in France. We are introduced to the principal French monographs on the poet, including the introductions to translations of his works, then to the various memoirs in which he is noticed; and, finally, the author has collated all the casual mention of Heine to be found in the works and letters of famous writers—from George Sand and Sainte-Beuve to the notorious Jew-baiter, Édouard Drumont. The opinions expressed naturally vary greatly in

character and value, though the general tone of eulogy is as striking as the studied detraction that is so prevalent in German mention of this great German poet. It would be difficult, indeed, to find more stupid depreciation of Heine than that attempted by Jules Janin; but then it was this critical Czar of the *Journal des Débats* who uttered the luminous sentiment: "Toutes les amoureuses célébrées par de Goethe, par Heine, par Lord Byron, bien plus par Shakespeare, ne valent pas la plus simple bergère de nos vieux poètes!"—On the other hand, it would be equally difficult to point out a finer psychological study of Heine as a man and a poet, than that given by Émile Hennequin; and the judgments of Montégut and Ducros are also worthy of the most serious attention.

The tradition that Heine was a bilingual poet is so firmly and widely established, that one can hardly mention his name to an educated Frenchman without evoking an enthusiastic eulogy of Heine as a perfect master of the French language. This legend has been assailed more than once, most successfully and conclusively by one of Heine's translators, Édouard Grenier, in his *Souvenirs littéraires*; Dr. Betz again demolishes it in the third chapter of his dissertation, by appealing to the poet's own testimony and to that of his personal acquaintances, and by printing a number of autograph letters, including one to Balzac in facsimile, proving beyond peradventure that Heine never learned to write a French letter without blunders in grammar and orthography.—It is interesting to note, further, that Heine never acquired an ear for French versification, since he was capable of misquoting a Hexameter as follows:—

"Où l'innocence périt, c'est un crime de vivre!"

It was to be expected that frequent attempts should be made in France to translate Heine's works, and yet one is surprised to find, in the fourth chapter of Dr. Betz's book, the names of forty-odd writers, great and small, who ventured upon the impossible task of interpreting Heine to the French public. The author, indeed, while conceding the extreme difficulty, believes in the possibility of adequately reproducing German lyrics in French, and yet the very best of the numerous transla-

tions quoted falls far short of the requirements set up by Dr. Betz himself—"Geist und Stimmung des Originals beizubehalten, so dass das übertragene Lied analog auf Verstand und Gemüt des Fremden einwirkt." A careful and even appreciative perusal of the efforts of these French translators singularly confirms the conviction, that the Frenchman who is ignorant of German, even if he be an admirer of these translations, will forever admire an entirely fictitious, or rather factitious, Heine.

As for the usefulness of translation, that is another question; doubtless it is well that non-Germans should possess a base imitation of Heine, rather than no Heine at all.

In the fifth and final chapter, we come to the most important and most difficult part of the author's investigation, the study of Heine's influence in France. This chapter is certainly a contribution to the comparative literature of France and Germany, at least in the sense of offering a considerable fund of material, and frequent indications as to fruitful subjects of investigation. The chapter is, indeed, too fragmentary and disjointed to leave a very clear final impression, but that is perhaps inevitable under the circumstances. The author traces Heine's influence in the works of a host of French poets, belonging to a very prismatic variety of "schools":—Gautier and Musset, Banville, Catulle Mendès, Coppée and Léon Valade, the Goncourts, Bourget, Baudelaire, Richépin, Verlaine and many others. These individual studies are too brief to be exhaustive, and not sufficiently systematized to place Heine's total influence in the proper light; but they inspire confidence in the author's fitness for the difficult and exceedingly delicate task here attempted, and promise valuable results for the monographs which will doubtless follow the present work, and from which alone Heine's account with French literature can be correctly balanced. Dr. Betz certainly deserves all encouragement to continue the work he has so auspiciously begun.—The somewhat negligent proof-reading of the present volume, occasional lapses in style, and several omissions from the very useful Index, call for a passing word of criticism.

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TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In their little tilt, in your May number, over certain translations, it seems strange that neither Dr. Symington nor Dr. Lewis appears to have understood the precise equivalent, in English, of *cheval de fond*. Littré, under *fond*, says: "avoir du fond, se dit d'un cheval qui supporte un long exercice sans se fatiguer." Of such a horse we say, in English, he has bottom, good staying qualities or good wind. Hence *un cheval de fond* is a horse of bottom, or good bottom, as is more commonly said; that is, the literal translation is the exact English equivalent. Dr. Lewis's free rendering ("a horse of good qualities") is wide of the mark, since a horse may have most excellent qualities and yet have no bottom. Again, his literal translation ("a horse of depth") is equally faulty, since *depth* is rarely ever the equivalent of *fond*, which may usually be rendered by *bottom* or *further end*.

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GOTHIC *haiþi*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—This word has been connected by some with Skt. *kṣētra-m*. This is, however, phonetically improbable if we derive *kṣētra-m* from √ *kṣi* "to dwell," Gk. *κτι-βις*. The original meaning of the Germanic *haiþið* is a 'treeless, uncultivated plain' (Kluge). It is in direct contrast, therefore, with the word for 'mountain,' which interchanges with that for 'forest.' Thus Goth. *fairguni*, 'mountain': O.H.G. *forst* (cf. Kluge, *Etym. Wtb.* sub *Forst*, and Noreen, *Urg. Lautlehre*, pp. 131, 175) and Skt. *giri-ś*, Av. *gairi-ś*, 'mountain': Lith. *gire*, 'forest.'

Now, the Germanic *haiþið* might well mean 'low-lying land,' and we may refer it to pre-Germanic *koi-tiā* from the I.E. √ *ki-*, seen in Skt. *çē-tē*, Av. *sae-tē*, Gk. *κεῖ-ται*, *κοι-τη*, and, according to Miklosich, in O. Slav. *sě-mŭ*, Lith. *szei-mýna*, etc.

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